

THE METROPOLITAN MUSEUM OF ART

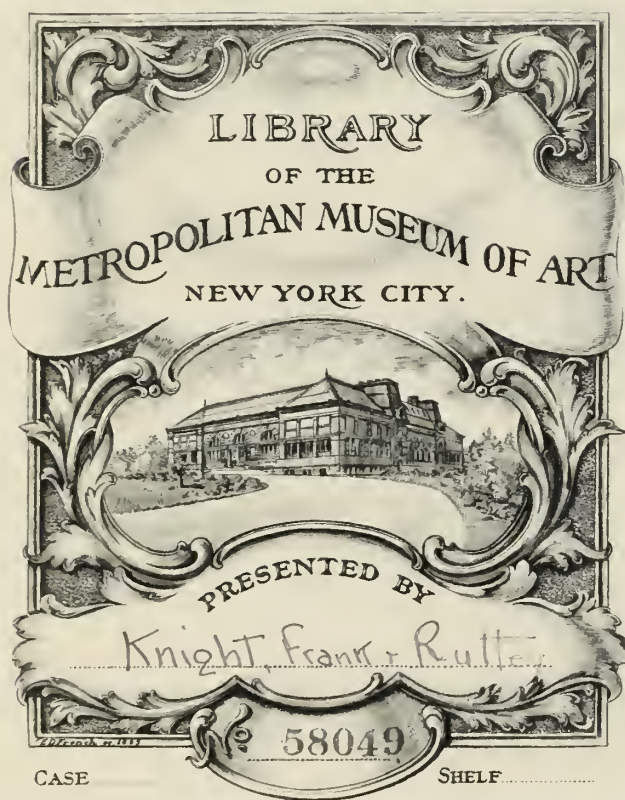


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20, Hanover Square, W. 1.

A  
CATALOGUE

OF

The Margrave  
Pallavicini Collection  
and Other Properties

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

KNIGHT, FRANK & RUTLEY

SIR HOWARD FRANK, BT., G.B.E., K.C.B.

ALFRED J. BURROWS, F.S.I.    ARTHUR H. KNIGHT, F.A.I.    CHARLES PHILLIPS, F.A.I.

**AT THEIR ROOMS,**

20, HANOVER SQUARE, W. 1

On **FRIDAY**, the 27th of **MAY**, 1927,  
AT ONE O'CLOCK PRECISELY.

On View Monday, May 23rd, and three following days, from  
10 to 5 o'clock. Illustrated Catalogues (price 10/6) of the  
Auctioneers at their Offices,

20, Hanover Square, London, W. 1

Telephone: Mayfair 0314 & 3066 (8 lines)

Telegrams: Galleries Wesdo London

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41, Bank Street, Ashford, Kent

78, St. Vincent Street, Glasgow

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*J. Davy & Sons, Ltd., 8-9, Frith Street, London, England.*

## CONDITIONS OF SALE.

I.—The highest bidder to be the purchaser, and if any dispute arise between two or more bidders, the lot in dispute shall immediately be put up again and re-sold as the auctioneer may decide.

II.—No person to advance less than 2s. 6d. above Five Pounds 5s., and so on in proportion.

III.—In the case of lots upon which there is a reserve the auctioneer shall have the right to bid on behalf of the vendor.

IV.—The purchaser to give in name and address, and to pay down 5s. in the £, or more, in part payment of the purchase-money in default of which the lot or lots so purchased to be immediately put up again and re-sold.

V.—The lots to be taken away at the purchaser's expense and risk the day after the sale, in default of which Messrs. Knight, Frank & Rutley will not hold themselves responsible if the lots be lost, stolen, damaged or destroyed; but they will be left at the sole risk of the purchaser. Messrs. Knight, Frank & Rutley require immediate removal of goods after the sale, and in default, they reserve the right to store them at a public depository to await clearance or re-sale, and, subject to the usual conditions of the depository proprietors, at the entire cost of the purchaser.

VI.—The lots are sold with all faults, imperfections, and errors of description, the Auctioneers not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in any lot; and making no warranty whatever. The auctioneers reserve the right of refusing any bidding or of withdrawing any lot or lots from the sale.

VII.—To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of sale; and the remainder of the purchase-money must absolutely be paid on the delivery. After one week from date of sale, interest at bank rate will become payable on uncleared goods from date of purchase to time of clearance or re-sale.

VIII.—Upon failure of complying with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within one day of sale shall be re-sold by public or private sale, and the deficiency (if any) attending such re-sale, together with warehouse and other charges, shall be made good by the defaulter at this sale.

KNIGHT, FRANK & RUTLEY.

NOTE.—Attention is called to No. V, as Messrs. Knight, Frank & Rutley cannot, after the Auction, undertake to warehouse uncleared goods. GOODS are received and delivered at the Rear Entrance in DERING YARD (between 67 and 68, New Bond Street) from 9.30 to 11.30 a.m. and 4.30 to 6 p.m. and on Saturdays from 9.30 a.m. to 12.30 p.m.

JUL 7 - 1928

## FOREWORD.

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THE important assemblage of Old Masters catalogued in the following pages has been removed chiefly from the Stübichhofen Schloss, Styria, where the nucleus of the collection was formed by a member of the Hungarian branch of the Pallavicini family in the eighteenth century.

As one of the oldest and most illustrious of the noble families of Italy, the Pallavicine shewed themselves patrons of the arts from very early times. Their rule was at first mostly confined to Lombardy, whence, as chief of the Ghibelline in Italy, General Oberto Pallavicini made war upon the partisans of the Pope in the thirteenth century. Branches of the family later settled in Rome and Genoa, one member becoming Doge of Genoa, where many of their ancestral palaces, rich in art treasures, still exist. The Pallavicine have included in their genealogy many famous diplomats, men of letters, church and statesmen.

Horatio Pallavicini held office under Mary Tudor of England, and subsequently commanded a ship against the Armada. A descendant married into the family of Oliver Cromwell.

The Hungarian branch by whom the present collection was formed, was founded by Eduardo Pallavicini, who left Italy early in the eighteenth century to support Charles VI of Austria against the Turks, and subsequently settled in that country, the family spreading into various parts of both Austria and Hungary.



## NOTE.

*The following experts, among others, have at various times interested themselves in the Collection and, for the information of purchasers, an extract from their written opinions is given at the foot of the principal lots :*

GEHEIMRAT MAX J. FRIEDLÄNDER—Director of the Kaiser Friedrich Museum, and of the Kupferstichkabinett, in the State Museum, Berlin (1925, 1926).

Professor Dr. AUGUST L. MAYER—Director of the Alte Pinakothek, Munich, the pre-eminent authority on Murillo (1923).

Professor Dr. WILHELM SUIDA—Director of the Graz Museum, Austria (1926).

Professor GIUSEPPE FIOCCO, of the University Royal, Padua (1925).

Hofrat Dr. GUSTAV GLÜCK—Director of the Historical Art Museum, Vienna (1926).

Dr. GRONAU—Director of the Cassel Picture Gallery (1924).





LOT 1



MESSRS. KNIGHT, FRANK & RUTLEY'S

CATALOGUE

OF

The Margrave  
Pallavicini Collection

and Other Properties.

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On FRIDAY, 27th of MAY, 1927,

AT ONE O'CLOCK PRECISELY.

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Lot 1.

NOËL COYPEL

(1628-1707)

A GROUP OF NYMPHS, sporting on sea waves, a flowing  
drapery held on the right by a cupid, cooing doves  
beneath, tritons and dolphins, a rocky coast on the  
right

26 in. by 38 in.

Lot 2.

F. J. DE GOYA

(1746-1828)

THE CONFLAGRATION, a party of men rescuing bodies  
from a burning building

23 in. by 33½ in.

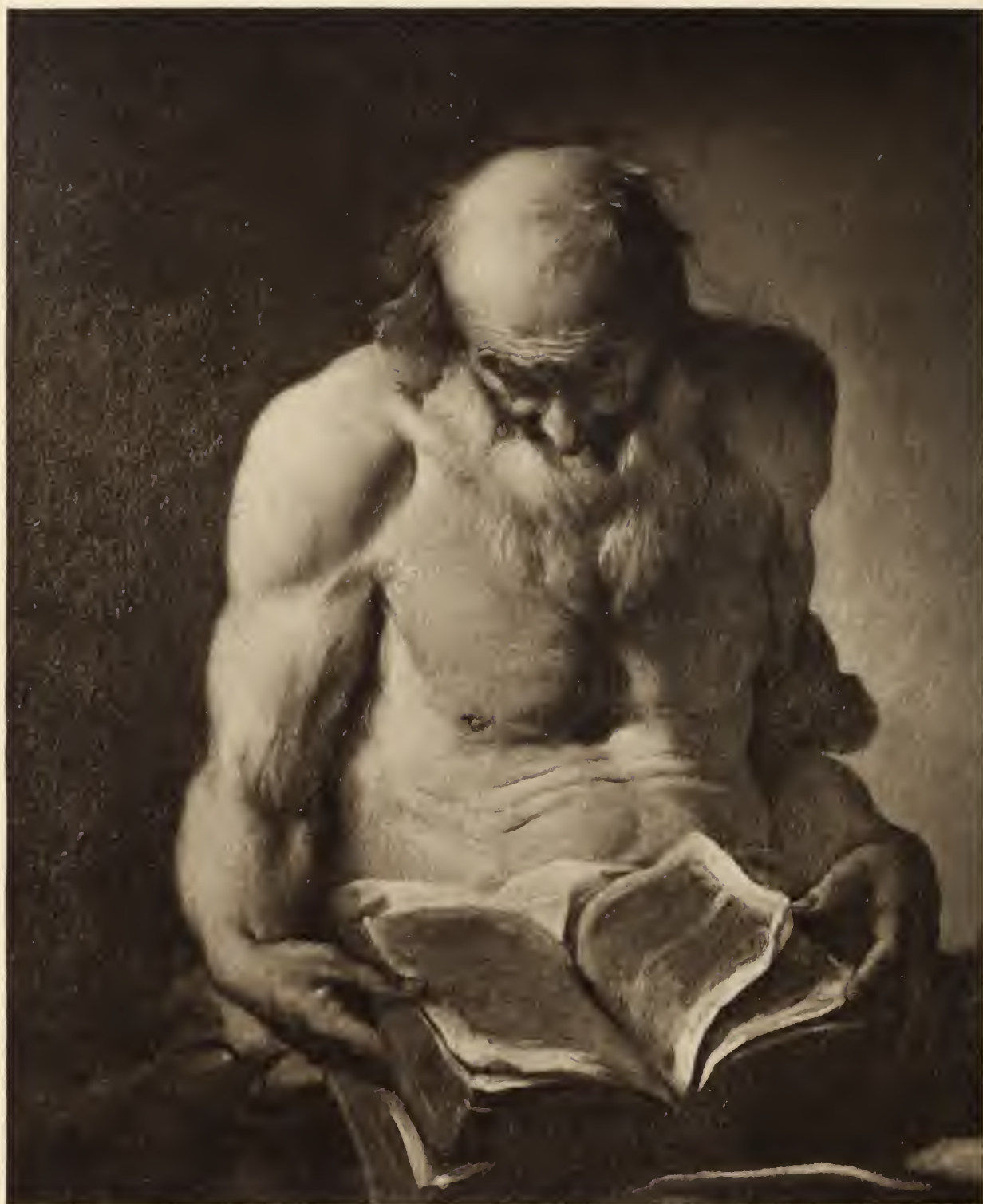


Lot 2









LOT 3



LOT 3.

LUCAS GIORDANO

(1632-1705)

THE HOLY HIERONYMUS, a three-quarter length nude figure of a philosopher with bald head and grey beard, seated with a missal on his knees

36½ in. by 29 in.

\*\* "A most excellent work of L. Giordano."—Wilhelm Suida.

Lot 4.

G. B. CRESPI

(1557-1633)

THE ASSUMPTION. This picture represents the sixth episode in the apocryphal legend of the Death and Assumption of the Virgin. It depicts the moment on the third day after her death, when at the command of Christ her soul is re-united with her body, which rises triumphant and glorious from the tomb, and is received in heaven by hosts of welcoming Angels

64 in. by 39 in.



LOT 4









Lot 5

Lot 5.

FRANCESCO COSSA OF FERRARA

(circa 1456)

THE PANEL OF A CASSONE, the subject being the terrace of a Castle with several figures of guards and ladies, equestrian figures entering through an archway on the right

21½ in. by 67 in.

\*\* “This panel, which is illustrated in Schubring’s volume on Cassoni, 567, is in my opinion an excellent work of the Ferraran school, the central group and the figure of the warrior on the right being in intimate relation with the wall paintings at the Schifanoia Palace in Ferrara.”—Wilhelm Suida.

“The panel depicting Trajan and the Widow is, without doubt, attributable to the circle of Francesco Cossa of Ferrara. Certain of the figures, owing to the characteristic style, recall at once the chief work of this Master and his school—the frescoes in the Schifanoia Palace in Ferrara. The painting might correctly be attributed to one of the artists working there. It is distinguished by beautiful harmony of colouring, and by the spirited, accurate drawing, which at once indicates Cossa’s style.”—Gronau.

LOT 6.

THE MASTER OF THE FEMALE HALF FIGURE

MADONNA AND CHILD. The Madonna is supporting the infant with her right arm and stands at a table, her left hand on a missal, she is clothed in a blue dress open at the bosom, a red robe on her right shoulder, a bright green background

19½ in. by 14½ in.

\*\* “An exceedingly fine work by the Master of the half figure.”—Max J. Friedländer.





LOT 6







LOT 7



LOT 7.

IACOPO DA PONTE, "IL BASSANO"

(1510-1592)

THE DESCENT FROM THE CROSS. The Christ is placed  
on a square block of stone, surrounded by figures, a  
man on the left with torch

19 in. by 13 in.

Lot 8.

JAN MOSTAERT

(1470-1555)

CHRIST WITH THE CROWN OF THORNS, a half-length  
figure, with hands clasped and bound with cord

15½ in. by 11 in.

\*\* "A characteristic work of the Master" as stated by the  
expert Max. J. Friedländer.



LOT 8









LOT 9

Lot 9.

VAN HOOGSTRAETEN

(1627-1678)

THE MADONNA AND CHILD. The Virgin is clothed in a scarlet robe, with the infant naked on her lap, she is seated on a stone bench, distant landscape and river scene

16½ in. by 12 in.

\*\* "A fine and characteristic work of the Master."—Max J. Friedländer.

Lot 10.

HANS BROSAMER

(born 1506)

PORTRAIT OF A MAN, three-quarter length, clean shaven,  
long hair, wearing crimson beret, black costume  
trimmed with lace, yellow and black cape, bright  
green background

18 in. by 11 in.

\*\* "A characteristic work of the Master, in a good state  
of preservation."—Max J. Friedländer.



LOT 10









LOT 11

Lot 11.

P. P. RUBENS

(1577-1640)

A SKETCH OF TWO MEN, in Roman attire, their left hands clasped, and a cupid with laurel wreaths and palm branch soaring above their heads

15 in. by 12 in.

\*\* “A sketch by Rubens.”—Max J. Friedländer.

Lot 12.

DIRK BOUTS

(1400-1475)

THE VIRGIN MARY, three-quarter length, standing, with  
white hood and blue robe, her hands raised in attitude  
of supplication, crimson background

11 in. by 7½ in.





LOT 12







Lot 13

LOT 13.

F. POURBUS (THE YOUNGER)

(1569-1622)

PORTRAIT OF A WOMAN, half-length, white lawn cap and  
collar, black dress

*circular, 7 in.*



Lot 14.

LUCAS VAN LEYDEN

(1494-1533)

THE DESCENT FROM THE CROSS

5½ in. by 3½ in.



LOT 14.







Lot 15



LOT 15.

ANDRAE ALOVIGI, OF ASSISI

(*circa 1470*)

A KNIGHT, mounted on a steed, leading a procession, a  
hilly landscape, with castle and cattle

18 in. by 24 in.

Lot 16.

MURILLO

(1617-1682)

THE IMMACULATE CONCEPTION

81 in. by 43 in.

\*\* "This important picture, formerly in the possession of G. von Malmann, and reproduced in the second edition of my work on Murillo in the 'Klassiker der Kunst,' page 74, is, I consider, the original by Murillo, after which the studio reproduction at Bucharest (in the gallery of the King of Roumania), and the copy by Neulato in Seville, are painted. All doubts as to this have been dispelled by the recent cleaning of the picture, when the removal of over-painting revealed its original structure, and the beauty of the Madonna's head, and proved its merits to be far above those of the painting at Bucharest."—Professor August L. Mayer.

This opinion is fully endorsed by Wilhelm Suida.



Lot 16









Lot 17

LOT 17.

BERNARDINO LICINIO

(circa 1524)

A PORTRAIT OF AN ITALIAN NOBLEMAN, three-quarter  
length, standing, robe over right shoulder, holding a  
glove in right hand

34 in. by 25 in.

LOT 18.

F. POURBUS (THE YOUNGER)

(1569-1622)

A PORTRAIT OF VINCENZOS GONZAGA THE SECOND OF MANTUA. The Prince is in black, richly ornamented armour, with sword belt, dagger and sword, large ruff, three-quarter length, standing, crimson draped background

36 in. by 29 in.

\*\* "Pourbus was 'Court painter' to the father of the Prince painted here, who appears to be 14 or 15 years of age. The special quality of the picture is probably due to this fact, and it is an exceedingly nice work by this excellent artist."—Gustav Glück.



Lot 18









Lot 19

Lot 19.

DIEGO VELASQUEZ

(1599-1660)

THE NUTCRACKER, a three-quarter length portrait of a  
labouring man in slouch hat and tattered coat,  
pounding nuts in a mortar

33 in. by 24½ in.

\*\* “A youthful but authentic work of Velasquez.”—B.  
Berenson, *Florence*, 1926.

LOT 20.

G. B. TIEPOLO

(1696-1770)

PORTRAIT OF AN ORIENTAL, with fair beard, wearing a  
turban, belt with gold buckle, and fur trimmed robe  
22 in. by 18 in.

\*\* "A quite excellent original by Giovanni Battista Tiepolo."—Wilhelm Suida.

"The Antiquarian Society of Würzburg have in their possession an earlier painting, by the Master, of this same head from the other side. The present picture is of much more careful execution than the earlier one, and is reproduced in the 'Raccolto di Teste,' Series I, No. 15."—Sack, Hamburg, 1911.



Lot 20









Lot 21

Lot 21.

MARINUS VAN REYMERSWALE

(born 1497)

THE ALCHEMIST. A man with bald head and long flowing beard, dressed in scarlet robe, seated at a table on which is a human skull, an open missal, and a crucifix

30 in. by 42 in.

\*\* "A characteristic work of Marinus Van Reymerswale."  
—Max J. Friedländer.

Lot 22.

ANTHONIS VAN DYCK

(1599-1641)

A PORTRAIT OF THE PAINTER ADRIAEN BROUWER

21 in. by 17 in.

\*\* Dr. Gustav Glück of Vienna gives his opinion of this portrait as follows: "It is a fine work of Anton Van Dyck, about 1628. It is fully treated and illustrated in my book '*Niederländische Gemälde aus der Sammlung des Herrn Alexander Tritsch in Wien*,' (Dutch paintings from the Collection of Herr Alexander Tritsch of Vienna), 1907. Since that time Dr. Schmidt-Degener, the director of the Rijksmuseum in Amsterdam, has conjectured that the subject of the picture, without doubt an artist, is the great painter Adriaen Brouwer." Also illustrated in Emil Schaeffer's work, "Van Dyck," page 278, published in Stuttgart and Leipzig, 1909.





Lot 22







LOT 23

Lot 23.

BERNARDINO LUINI

(*circa 1470*)

ST. KATHERINE OF ALEXANDRIA, half-length, in red and blue dress, a book in her left hand, and a palm branch in her right

22 in. by 17 in.

\*\* “An excellent work of the Master, who repeatedly made use of this theme. Other examples are at Windsor Castle, and in Copenhagen.”—Wilhelm Suida.



LOT 24.

PIETER KOECK

(1502-1550)

TWO PANELS OF AN ALTARPIECE, with devotional and  
other figures, landscape backgrounds

*each panel, 27½ in. by 8½ in.*

\*\* "A work of excellent quality executed in Antwerp  
about 1540, presumably by Pieter Koeck Van Alost."—  
Max J. Friedländer.



LOT 24







Lot 25



Lor 25.

P. P. RUBENS

(1577-1640)

THE HEADS OF TWO PATRIARCHS, with flowing beards  
25 in. by 20 in.

Lot 26.

JAN VAN GOYEN

(1596-1666)

A DUTCH LANDSCAPE AND RIVER SCENE. In the foreground a ferry boat with figures and cattle, church with tower and other buildings, shipping, etc.

21 in. by 33 in.

\*\* "An important and characteristic work of the Master."  
—Max J. Friedländer.



Lot 26







Lot 27



LOT 27.

MATTHÄUS GRÜNEWALD

(died 1530)

A FRIEZE WITH NUMEROUS HALF-LENGTH FIGURES OF  
PRELATES

14½ in. by 45 in.

Lot 28.

RAPHAEL

(1483-1520)

PORTRAIT OF A PAPAL SECRETARY, half-length, in black coat and hat, seated at a table, holding gloves in right hand, his left hand resting on a book

29 in. by 25 in.

\*\* “The painting made a deep impression on me and seems to me almost inevitably to indicate Raphael. The grandeur of conception, combined with the severe and ancient style of painting, and calm dignity, can scarcely be explained otherwise.”—Max J. Friedländer.

“A masterpiece by Raphael during the first years of his work in Rome, about 1510. I think I may identify it with the painting seen by Marc Antonio Michiel, in 1530, in the house of M. Antonio Foscarini in Venice : ‘Half-length oil-painting on wood by Raphael—The Parmesan, a favourite of Pope Julius.’”—Wilhelm Suida.

“A magnificent work, of perfect line and drawing, by Raphael (1509-1511), during his first Roman period. Free from the influence of Sebastiano del Piombo, as is evidenced by its quieter tones. Only Raphael or Holbein could have achieved such a masterpiece.”—Professor Giuseppe Fiocco, University Royal, Padua.



LOT 28









LOT 29



LOT 29.

CORREGGIO, ANTONIO ALLEGRI

(1494-1534)

THE SORROWING MADONNA, *in a carved and painted  
frame by Giovanni da Udine*

41 in. by 24½ in.

Lot 30.

CORNELIS DE VOS

(1585-1651)

PORTRAIT OF A BURGESS, three-quarter length, seated,  
in black dress and ruffle

47 in. by 36 in.

\*\* "*An excellent work by Cornelis de Vos.*"—Max J.  
*Friedländer.*



LOT 30







Lot 31



LOT 31.

ANTONIO CANAL (CANALETTO)

(1697-1768)

THE RIALTO BRIDGE, VENICE

31 in. by 42 in.

\*\* "*A work of excellent quality by Antonio Canal.*"—  
Wilhelm Suida.

## Gold Boxes.

LOT

- 32 A Louis XVI gold tabatière, chased trellis pattern, the centre with rayed eye, encircled by a serpent, foliated scroll border, canted corners—4 ozs. 11 dwts.
- 33 A similar box, oblong, engine turned panels, narrow scroll borders—3 ozs. 14 dwts.
- 34 A Louis XVI gold box, rectangular, engine turned panels, with moulded edge, chased in floral borders—2 ozs. 17 dwts.
- 35 A similar box, flowers in relief, the lid inset with an oval miniature of forest scene and stag hunt—3 ozs. 4 dwts.
- 36 A rectangular box, chased in rosettes with bands of blue enamel, the lid inset with a panel of fine mosaic depicting river scene, with bridge and tower—4 ozs. 6 dwts.
- 37 A similar box, engine turned, chased scroll borders, lid inset with mosaic panel of wild boar hunt—5 ozs. 10 dwts.





- 38 A plain gold rectangular box, the lid with an oval miniature portrait, by *Mignard*, of Marie-Angélique, Duchesse de Fontanges, in chased gold mount, glazed—5 ozs. 3 dwts.
- 39 A plain gold rectangular box, border of lid chased leafage, set with a miniature of a man in armour—6 ozs. 10 dwts .
- 40 A presentation gold box, chased in scrolls, on a ground of gros bleu translucent enamel, the lid set with cypher H, coronet, and fleur-de-lys in brilliants, interior of lid inscribed “Donné par Monsieur le Comte de Chambord au Baron de Schwiter, 1855 ”—6 ozs. 4 dwts (*bare*)
- 41 A nécessaire casket of ebony, with chased gold clamps, drop handles and key plate, the lid having an opening in centre through which protrudes a circular chased gold box with rising lid enclosing mechanical and singing humming birds, the casket is fitted with 16 gold mounted and mother-o’pearl implements on velvet tray, under which is the musical attachment,  $8\frac{1}{4}$  in. long, 6 in. wide, and  $3\frac{1}{2}$  in. deep, four keys in original crimson leather case, gilt tooled

\*\*  
\* A gift of the Empress Elizabeth of Russia.

## A Collection of Old Viennese and Dresden Porcelain.

- 42     A pair of Viennese figures of waiter and waitress, the man in blue apron, with coffee pot, and the woman in low yellow bodice and pink skirt, with a tray of eggs in cups,  $7\frac{3}{4}$  in.
- 43     A Viennese figure of a quack doctor, in white blouse and pink trunks, with medicine chest,  $7\frac{1}{2}$  in.
- 44     A ditto figure of a lady in pink laced bodice and green and yellow striped skirt with white apron,  $7\frac{1}{2}$  in.
- 45     A pair of female figures, in peasant costume, "Fruit Sellers,"  $6\frac{1}{2}$  in.
- 46     A Viennese female figure, "La Cuisinière," white dress with green bodice, and black apron,  $7\frac{3}{4}$  in.
- 47     A similar figure, a fisher woman with tray of mackerel, pink skirt and green apron,  $7\frac{1}{2}$  in.
- 48     A ditto costume figure, a woman pedlar in green hat, flowered dress, and black apron,  $7\frac{1}{2}$  in.



- 49 A Viennese male figure, in pink jacket and breeches, white cap and apron, "Le Chef,"  $8\frac{1}{4}$  in.
- 50 A similar figure, "Marchand de Galettes," black slouch hat, blue jacket, with pannier on back,  $8\frac{1}{2}$  in.
- 51 A ditto, "The Flute Player," in pink coat and breeches, 7 in.
- 52 A figure of a sportsman in three-cornered hat and yellow coat, holding a dead bird, a dog and three lambs at his feet,  $6\frac{1}{2}$  in
- 53 A sporting figure of a lady in yellow jacket and white skirt, a falcon perched on her left hand,  $6\frac{3}{4}$  in.
- 54 A Viennese figure of a gallant with a muff, pink coat and blue breeches, 7 in.
- 55 A figure of a woodman carrying a bundle of faggots on his back, an axe in his right hand,  $6\frac{1}{2}$  in.
- 56 A female figure, "The Market Woman," blue bodice, pink jacket and skirt,  $6\frac{1}{4}$  in.

- 57     A pair of Viennese figures of sportsman and sportswoman,  
         with guns,  $6\frac{1}{2}$  in.
- 58     A Viennese figure of a shepherd in three-cornered hat  
         and pink coat, holding a staff, with a lamb at foot,  $7\frac{1}{2}$  in.
- 59     A ditto figure of a lady, seated, playing a lute, 6 in.
- 60     A similar figure of a lady in costume, with pink skirt, a  
         green cartonnier, and a small casket of trinkets,  $8\frac{1}{4}$  in.
- 61     A Viennese bird on tree stump, 6 in.
- 62     An old Dresden figure of a shepherd, with lamb at foot,  
         white and gilt scroll base,  $9\frac{3}{4}$  in.
- 63     A ditto figure of a gallant, in three-cornered hat and white  
         coat, with brocaded vest, and black breeches, 7 in.
- 64     A Dresden female figure, pink hat, yellow bodice, mauve  
         skirt, and flowered apron, carrying a box with strap  
         over shoulders,  $6\frac{1}{2}$  in.

- 65     A Dresden figure of a man, seated, playing bagpipes,  
         pink hat, white jacket and blue breeches,  $5\frac{3}{4}$  in.
- 66     A Dresden group of jardinier and jardinière, 6 in.
- 67     A Dresden figure of a lady, in white bodice and flowered  
         skirt,  $5\frac{1}{4}$  in., and another, with a basket of fruit,  $4\frac{1}{2}$  in.
- 68     A figure of a man, yellow jacket and pink breeches,  
         playing a violin,  $5\frac{1}{4}$  in.
- 69     A figure of a carpenter, sawing timber, 5 in.
- 70     A seated figure of a man, in white coat and blue breeches,  
         holding a bowl on his knees, 7 in.
- 71     A figure of a gallant, in three-cornered hat, pink coat,  
         brocaded vest, and blue breeches, 6 in.
- 72     A group of peasant man and woman, dancing,  $5\frac{3}{4}$  in.
- 73     A figure of a man, gathering grapes,  $4\frac{1}{2}$  in.

- 74     A Niderviller figure of a woman pedlar, with pictures,  
         and basket of trinkets,  $5\frac{3}{4}$  in.
- 75     A Niderviller figure of a man with bird and bird cage,  
          $5\frac{3}{4}$  in., and another, of a man with a box,  $5\frac{3}{4}$  in.
- 76     A XVII CENTURY ARMENIAN CARPET, crimson ground,  
         with pale yellow and blue figuring, narrow border,  
         10 ft. by 6 ft. 3

FINIS.



Lot 76















**THE METROPOLITAN  
MUSEUM OF ART**

*Thomas J. Watson Library*



